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CONTENTS.

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|---|-----|
| WAGNER'S MUSIC AND ITS INFLUENCE. <i>George P. Upton</i> | 241 |
| FIGURES OF THE PAST. <i>Sara A. Hubbard</i> | 242 |
| A YANKEE AT GREEK DOORS. <i>R. A. Holland</i> | 245 |
| A MADMAN IN POLITICS. <i>Wm. Henry Smith</i> | 247 |
| BANCROFT'S FINAL REVISION OF HIS HISTORY. <i>W. F. Allen</i> | 249 |
| OLD WINE IN A NEW BOTTLE. <i>Henry D. Lloyd</i> | 250 |
| THE NEGRO RACE IN AMERICA. <i>A. L. Chapin</i> | 252 |
| BRIEFS ON NEW BOOKS | 254 |
| Froude's Short Studies on Great Subjects, Volume IV. — Swinburne's Tristram of Lyonesse, and other Poems. — Hunt's Talks on Art, Second Series.— Rawlinson's Religions of the Ancient World.— Björnson's Magnhild.— Malet's Mrs. Lorimer, a Sketch in Black and White.— King's The Colonel's Daughter.— The Lowell Birthday Book. | |
| LITERARY NOTES AND NEWS | 257 |
| BOOKS OF THE MONTH | 259 |
| PUBLISHERS' ANNOUNCEMENTS | 261 |

WAGNER'S MUSIC AND ITS INFLUENCE.

The daily journals have recorded the details of the death of Richard Wagner at Venice, whither he had gone to seek repose; of the mournful but impressive funeral cortege of gondolas that escorted his remains to the railway station; of the simple ceremony at Baireuth, the scene of his greatest triumph, where his body was laid at rest, after its tumultuous and stormy life, while the majestic chords of the great dirge which accompanied *Siegfried*, borne on the shields of his warriors to Walhalla, sounded his own requiem. The same journals have faithfully recorded the incidents of his life, his work, his defeats, his triumphs. It only remains to review the elements of that work and to consider its influence.

What is the nature of the reform organized, and, happily, carried into effect, by him? What are the salient points of the "*Zukunft's Musik*," as he called it in the days when the world rose up against it and the Titan never dreamed that he would live to see it acknowledged by his contemporaries? It seems to

me that they may be summed up under three heads.

First, he strove to restore the old Grecian artistic unity;—not to compass the introduction of a new art, as so many seem to imagine, but to reinforce the art of music by bringing other art-forms into harmonious and equal relations with it. As he himself expressed it so often, the poet, the composer, and the painter must work together with the same impulses and emotions toward a common result. One was not to be subordinate to another, but all must combine to give the highest expression, though each might be obliged to surrender something which had hitherto been considered indispensable. In the drama, action usurped everything; in the opera, music was alone consulted, and was wedded to words which had no connection with it, as was illustrated by the entire Italian school, and even in such classic works as the "*Magic Flute*" and "*Don Giovanni*." To unite these, and vividly to illustrate them with the highest efforts of pictorial art, was his purpose. It was a magnificent conception—this junction of all the arts in the service of the music-drama, to produce not only the most sensuous but the most intellectual impressions. To him, music and poetry were always the same: two streams of equal breadth, force, and beauty, springing from the same source, flowing to the same ocean. To accomplish this reform, it was necessary to go to new springs of inspiration; and these he found in the myth. It was necessary to abolish all the conventional operatic forms, which were independent of poetry; and this he did with a colossal as well as merciless iconoclasm, but in their place substituted a higher and nobler form, based upon the dramatic requirements—a poetry full of music, a music full of poetry, and both exquisitely set forth against a pictorial background where illusion was almost lost in reality. To the student of Wagner, everything gains a new significance. The most untutored hearer confesses to a strange and unusual impression, as the power and majesty of this manifold art develop. He may not be able to explain the

reasons for his impressions but the effect is there. How his idea was evolved, and how he brought about this extraordinary result, he himself has told in the following words:

"The plastic unity and simplicity of the mythical subjects allowed of the concentration of the action on certain important and decisive points, and thus enabled me to rest on fewer scenes with a perseverance sufficient to expound the motive to its ultimate dramatic consequences. The nature of the subject, therefore, could not induce me, in sketching my scenes, to consider in advance their adaptability to any particular musical form, the kind of musical treatment being in each case necessitated by these scenes themselves. It could, therefore, not enter my mind to engraft on this my musical form, growing as it did out of the nature of the scenes, the traditional forms of operatic music, which could not but have marred and interrupted its organic development. I never thought of contemplating, on principle and as a deliberate reformer, the destruction of the aria, duet, and other operatic forms, but the dropping of those forms followed consistently from the nature of my subjects."

Second, as one of the most important factors or details of his reform, appears the *Leit-Motif*. His first and grandest idea, as we have seen, led him to throw away existing forms as worthless. The formal melodious recitative, always set in a conventional form, the aria recurring in its rigidly fixed place, the convenient duet, and the concerted finale in regular recurrence, all were swept away, and in their place was substituted a continuous melody which ran in full uninterrupted stream, instead of being cut up and fantastically divided, from the beginning to the close, linking all the parts together. Wagner himself describes it thus: "The development of melody by the most perfect elaboration of all the motives contained in it, with a great and lasting musical work which was in fine nothing else but one single closely connected melody." In this closely connected melody, the prominent scenes, situations, personages, almost the passions and emotions themselves, are distinguished by leading motives, alternating between the orchestra and voice, and intimately and elaborately interwoven. The "Funeral March" in *Siegfried*, for instance, is a tissue of motives which have already occurred in the progress of the work and in the development of the hero of this portion of the Trilogy, combined, with profound skill, into a dirge, fittingly crowning the close of the career of the demigod.

Third, the identification of the orchestra with the development of the opera was one of his most essential and radical changes, caused in large part by his study of the Ninth Symphony of Beethoven, as well as by the absolute necessity that he should make his orchestra a part of the drama, as it was no longer necessary for the mere work of accompani-

ment. In treating his orchestra in this way, he added immensely to its color, developed its resources by new combinations of instruments, and heightened its power. It is no longer playing the part of an accompanist merely. It takes its place, equal in necessity to all the other factors, and completing the marvellous musico-poetical structure.

Wagner was fortunate in living to see his work overcome opposition and his doctrines accepted in many new and strange quarters. Reformers are not often so fortunate; but it was given to him not only to witness this but to work on with unimpaired mental activity and strength to the very last, though he had reached an age when intellectual power usually begins to flag. All the more astonishing is this, when it is considered that he wrote poems and dramas of a high order, and had few equals in æsthetics and philosophy. But it is chiefly by his music that he will be known; and its influence is already working. It has more admirers in England than in Germany, the entire list of his works, except "Parsifal," having been given there last year with extraordinary success. His operas are as yet kept out of France by political prejudice, but Padeloup, Colonne, and Lamoureux have performed fragments of them. Italy, the home of the old opera, which has dominated the taste of the world, has succumbed, and Verdi, the Nestor of the old style, has acknowledged him in "Aida," while Boito, the strongest of the rising Italians, has paid his tribute in "Mefistofele." What Theodore Thomas has done for his music in America is too well known to need comment. And yet he is the pioneer who has but prepared the ground where others will sow and reap great harvests in the future. He marks the commencement of an epoch in music, as did Bach and Beethoven in their day; and the work of epoch-makers reaches far into the future.

GEORGE P. UPTON.

"FIGURES OF THE PAST."*

Nearly every one knows what a toil it is to keep a diary, and few of those who begin the practice continue it long; yet there are always some patient and plodding souls who bind themselves to the task from youth to old age, and out of their hard service have come many of the most interesting and valuable records which have enriched the pages of history. Of such is the little truss of leaves from the diary of Josiah Quincy, which he labels

* FIGURES OF THE PAST. FROM THE LEAVES OF OLD JOURNALS. By Josiah Quincy (Class of 1821, Harvard College). Boston: Roberts Brothers.

with the title of "Figures of the Past." The old worthies of Quincy were given to the habit of chronicling the events of their daily lives, as witness the voluminous journals of John Quincy Adams, which need scarcely an added word to form an exhaustive biography of himself and the complete political annals of his time. It is reported that the present representative of the Adams line has been equally diligent in the work of a diarist, the impulse descending to him, no doubt, as an heritage. Of the Quincy family, Josiah is not the only one who has faithfully followed the custom, as in filling out these published abstracts he has made frequent drafts upon the entries in his sister's journals and alluded to others in the possession of his immediate kindred.

For sixty-four years, dating from his second year in college, Mr. Quincy maintained the practice of writing down his more important everyday experiences as they befell him; and judging from the passages he has now given to the public, the narrative must be a treasure in its entirety. The historian enjoyed the advantages for observation which eminent rank affords; he was associated with the illustrious personages who distinguished a memorable period in the life of our republic; he possessed pleasing personal traits together with mental culture, and had the gift of taking a cheerful and kindly view of things. His literary style was, moreover, as easy and polished as were his manners, and was spiced with an arch and winning humor.

Although he gives many attractive accounts of men and events of world-wide interest, the portions of his diary which relate to his own early life and the customs then prevailing are not the least interesting. Mr. Quincy was in boyhood a pupil in Phillips Academy at Andover, "the first school incorporated in New England; the act bearing the date of October 4, 1780." It seemed a good way from home, he tells us, for "the remotest settlement of Kansas or Nebraska knows far more of the thought and feeling of the great world than Andover then knew of Boston, which was only twenty miles off." Phillips Academy was a signal specimen of a puritan school, and a prominent purpose in its scheme was the religious conversion of its pupils.

"We had prayer-meetings before school, after school, and in recess," says Mr. Quincy. "and a strong influence was exerted to make us attend them. . . . One summer's day, after a session of four hours, the master dismissed the school in the usual form. No sooner had he done so than he added: 'There will now be a prayer-meeting; those who wish to lie down in everlasting burning may go; the rest will stay.' It is probable that a good many boys wanted to get out of doors. Two of them only

had the audacity to rise and leave the room. One of these youngsters has since been known as an eminent Doctor of Divinity; the other was he who now relates the incident. But no sooner was the prayer-meeting over than Mr. Adams (the principal) sought me out, asked pardon for the dreadful alternative he had presented, and burst into a flood of tears. He said with deep emotion that he feared that I had committed the unpardonable sin and that he had been the cause."

The boys of Phillips Academy were taken to the town church for worship on Sunday.

"What the winter services were in that old meeting-house no description can reproduce. The building was in decay, and the windows rattled with every blast. There was no pretence of stove or furnace, and the waters of life, which were dispensed from the pulpit, froze to solid ice before they reached us. There were, to be sure, a few pans of ignited charcoal, which the sexton carried to certain old ladies of great respectability, and which were supposed to impart some warmth to their venerable feet. But this luxury was never provided for the voting sex; and boys, as a matter of course, received their ghostly instruction with the chill on. We muffled ourselves up in comforters, as if to go a sleigh ride, and shivered through the long services, warmed only by such flickering flames of devotion as they were calculated to kindle. The vivid descriptions of those sultry regions to which the vast majority of the human race were hastening lost something of the terror they were meant to excite. If we could only approach the quarters of the condemned near enough to get thoroughly warmed through, the broad road that led to them might gain an additional attraction."

The literature offered for private reading at the school was all of a severely religious character, but Mr. Quincy records

"An awful rumor, only to be mentioned under one's breath, that Dr. Porter, professor of rhetoric in the divinity schools, had upon his shelves the writings of a person called William Shakespeare, a play-actor, whose literary productions were far from edifying. I mention this scandal, not as asserting its truth; it may be one more specimen of those reckless stories boys will get up about their betters."

In the class of 1821 at Harvard, to which Mr. Quincy belonged, were included Ralph Waldo Emerson, Charles W. Upham, Robert W. Barnwell, and Edward Kent, the only persons mentioned as afterward attaining eminence. In their senior year there was a competition for the Boylston prizes for English composition, and the diarist says:

"Emerson and I sent our essays with the rest, and were fortunate enough to take the two prizes; but—alas for the infallibility of academic decisions!—Emerson received the second prize. I was, of course, much pleased with the award of this intelligent committee, and should have been still more gratified had they mentioned that the man who was to be the most original and influential writer born in America was my unsuccessful competitor. But Emerson, incubating over deeper matter than was dreamt of in the established philosophy of elegant letters, seems to have given no sign of the power that was fashioning itself for leadership in a new time. He was

quiet, unobtrusive, and only a fair scholar according to the standard of the college authorities."

Harvard College, in the student days of Mr. Quincy, was, to employ his words —

"Very different from the noble university which at present bears the old name. Some students entered at twelve years of age, though fifteen was nearer the average among those whose parents were well off. We were treated as boys, and not without reason. The law declared that we must not go to Boston without permission, or pass a night away from Cambridge without a special license from the authorities. Moreover, in the early part of 1819, the President, in behalf of the corporation, promulgated a statute to the effect that a fine of ten dollars would be exacted from every student who was caught at the theatre, while five dollars must be paid by any one who attended a party in Boston. But it is probable that the corporation made no attempt to carry out the system of espionage which their savage edict seemed to necessitate. We certainly used to go to the theatre and to parties with some freedom, and seldom got into difficulty from doing so."

Twice a day, at nine and at two o'clock, a stage conveyed such students as wished to visit Boston, at these stated hours. At other times the young gentlemen were compelled to make the journey on foot, unless their credit was good with the livery keeper. Nevertheless, despite these restrictions, they managed to secure many a jolly moment, the jolliest of all being those spent in running the college Fire Department. From an outside point of view, this particular institution was, according to Mr. Quincy,

"An unmitigated nuisance — a circumstance which did not render it less dear to the hearts of the students. Like most vested interests, the college engine struck its roots into the good old times of our ancestors, and was very difficult to abolish. The corporation had long owned a little tub of a machine, which would be thought scarcely fit to water a flower bed at the present day, and the undergraduates had always enjoyed the privilege of tearing off with this instrument whenever there was an alarm of fire. The captain of the engine was appointed by the President of the college, but as all minor offices were filled by the suffrages of the students, the organization was democratic enough to be interesting. No sooner did the fire-bell ring, than we got into all sorts of horrible and grotesque garments. Hats in the last stages of dilapidation and strange ancestral coats were carefully kept for these occasions. Feeling that we were pretty well disguised, there seemed nothing to hinder that lawless abandonment to a frolic, which is so delightful to unregenerate man, when youthful blood bubbles in his veins. I cannot remember that we ever rendered the slightest assistance in extinguishing a fire; indeed, there were so many good reasons for stopping on the way, that we commonly arrived after it was out. And then, if we were tired, we had an impudent way of leaving the tub upon the ground, well knowing that the government would send for their property the next day."

The apartments of the college boys were, in Mr. Quincy's day, destitute of carpet, curtain, and every pretence of ornament, with, as he specially states, one significant exception:

"My classmate, Otis, had ornamented his mantlepiece with two curious black stones, which excited great interest in his visitors. He had made a journey to Washington, to see his father, who was a Senator, and had brought these rarities home, as precious memorials of his travels. He had a strange tale to tell concerning them. It seemed that the people in Baltimore actually burned just such stones as these; and, wonderful to relate, there was no smoke in their chimneys. I believe that these singular minerals have become so popular in Harvard College that they are now brought there in considerable quantities. The only change is that they are no longer displayed on the mantlepiece, but just below it in the grate."

Mr. Quincy was often a guest in the house of John Adams, the ex-President, and during one winter in his childhood, dined every Sunday with the venerable man and his wife.

"This was at first somewhat of an ordeal for a boy; but the genuine kindness of the President, who had not the smallest chip of an iceberg in his composition, soon made me perfectly at ease in his society. With Mrs. Adams there was a shade more formality. A consciousness of aged dignity, which was oftentimes oppressive, was customary with old people of that day in the presence of the young. Something of this Mrs. Adams certainly had, though it wore off or came to be disregarded by me, for in the end I was strongly attached to her. She always dressed handsomely, and her rich silks and laces seemed appropriate to a lady of her dignified position in the town."

Of the table etiquette in vogue at these Sunday dinners, Mr. Quincy thus writes:

"The pudding, generally composed of boiled corn-meal, always constituted the first course. This was the custom of the time, it being thought desirable to take the edge off of one's hunger before reaching the joints. Indeed, it was considered wise to stimulate the young to fill themselves with pudding, by the assurance that the boy who managed to eat the most of it should be helped most abundantly to the meat which was to follow. It need not be said that neither the winner nor his competitors found much room for meat at the close of their contest; and so the domestic economy of the arrangement was very apparent. Miss Smith, a niece of Mrs. Adams, was an inmate of the President's family, and one of these ladies always carved. Mr. Adams made his contribution to the service of the table in the form of that good humored, easy banter, which makes a dinner of herbs more digestible than is a stalled ox without it."

When General Lafayette made his memorable visit to America, in 1824, it was the duty of Mr. Quincy, as aid-de-camp to the Governor, to attend closely upon the person of the distinguished man while he was the guest of Massachusetts. Mr. Quincy has much that is interesting to relate of the occasion; but no incident is better worth repeating than the following:

"On the afternoon of Sunday, in spite of the Massachusetts statute which made his conduct illegal, the General drove to Quincy, to dine with the venerable John Adams. But, out of respect for the day, the four white horses which drew him about were summarily cut down to two, and it is worth while to notice that from the crowds which

assembled to see him pass, in the town of Quincy, there arose no sound of welcome. I mention this fact as an interesting testimony to the respect for the Sabbath that was at that time entertained by a very mixed body of sight-seers. Of course, on a week day no police would have been strong enough to repress the shouting."

In 1826, Mr. Quincy spent a part of the season in Washington, and jotted in his notebook numberless bright sketches of the prominent men and women in politics and society, with whom he came in contact. The first figure to catch his eye was John Randolph, to whose harangues in the senate he was an eager listener. These were given, he observes, with absolute ease,—

"The speaker constantly changing his position, turning from side to side, and at times leaning against the rail which enclosed the senatorial chairs. His dress was a blue riding coat with buckskin breeches; for he always rode to the senate, followed by his servant, both master and man being finely mounted. His voice was silvery in its tones, becoming unpleasantly shrill only when conveying direct invective. Four-fifths of what he said had the slenderest possible connection with the subject which called him up; but so far as the visitor was concerned, this variety only added a charm to the entertainment."

After a presentation to the chief justice of the supreme court, Mr. Quincy confides to his journal that

"The first view of Judge Marshall was not impressive. He struck me as a tall man who regretted his height, because he had not the knack of carrying it off with ease and dignity. His manner was so simple as to be almost rustic, and were it not for the brilliancy of his eyes, he might have been taken for a mere political judge instead of the recognized expositor of the constitution."

At an informal dinner at the house of Daniel Webster, Mr. Quincy was most deeply impressed by a humorous colloquy which the great statesman held for a few moments with his wife, the first Mrs. Webster. He remarks upon it:

"I suppose there was nothing said at that dinner so little worth preserving as this trifling family jest; yet the sweet and playful manner of Webster has fixed it indelibly upon my memory. That manner I cannot give, and it was everything. It somehow carried one of those aside confessions of the absolute affection and confidence existing between this married pair which were so evident to those admitted beneath their roof. A congenial marriage seems to be essential to the best development of a man of genius, and this blessing rested upon that household. It was like organ-music to hear Webster speak to or of the being upon whom his affections reposed, and whom, alas! he was so soon to lose. I am sure that those who knew the man only when his tenderest relation had been terminated by death, never knew him in his perfect symmetry. Whatever evil speakers might choose to say about the subsequent career of Daniel Webster, he was at that time 'whole as the marble, founded as the rock.' He was on the happiest terms with the world, which had crowned him with its choicest

blessing, and stood forth in all respects as an example and a hero among men."

Too much space has been occupied already with these excerpts, felicitous as they are in portrayal and suggestion; yet an anecdote of Channing claims admission. Mr. Quincy was full of admiration of the eloquence and elevation of Dr. Channing's oratory, yet he says:

"The man who loomed to such gigantic spiritual stature in the pulpit was not a great pastor. With all his interest in education, he did not personally come near the average youth of his congregation. We revered him and were proud of him, but the distance between us was impassable. I am speaking of him, of course, as he appeared to the very young. A timid young girl, who went on a fishing excursion with her pastor in 1815, gave me this specimen of the way in which the good man sought to enter into conversational relations with her. The party had been out for some hours, and at length the shy Mr. Channing seemed to feel that it was his duty to say something to the daughter of one of the principal supporters of his church. He accordingly sidled up to her, and thus began: 'Do these waves look to you as if they were moved by the wind, or as if each wave was propelled by the impulse it receives from the one following it?'"

We borrow one more paragraph, taken from Mr. Quincy's interesting interview with Joseph Smith at Nauvoo, and then leave his brilliant collection of sketches of a past generation for the reader's perusal:

"A fine looking man' is what the passer-by would instinctively have murmured upon meeting the remarkable individual who had fashioned the mould which was to shape the feelings of so many thousands of his fellow mortals. But Smith was more than this, and one could not resist the impression that capacity and resource were natural to his stalwart person. I have already mentioned the resemblance he bore to Elisha R. Potter, of Rhode Island, whom I met in Washington in 1826. Of all men I have met, these two seemed best endowed with that kingly faculty which directs, as if by intrinsic right, the feeble or confused souls who are looking for guidance. This it is just to say with emphasis."

SARA A. HUBBARD.

A YANKEE AT GREEK DOORS.*

It is a pity that this book had to be "privately printed." Private printing means private reading. Books must be not only well written, but well published, to win that general attention which alone can fairly estimate their fitness to live. As their life must be in the public mind, a failure to reach that mind is equivalent to a still-birth. And I fear this fate for Prof. Snider's book, notwithstanding its possession of certain qualities which, it seems to me, need only a breath of popular air to make them immortal. For this is no pedlar's basket filled with stolen guide-book

* A WALK IN HELLAS; OR THE OLD AND THE NEW. By Denton J. Snider. St. Louis, Mo. (Privately printed.)

wares, nor (worse still, since the guide-book wares have some value, though stolen) a mere recounting of subjective "impressions," with that indiscriminate garrulity which travel is very apt to excite in egotistic minds. Prof. Snider did not go to Greece to study its physical geography, or history, or archaeology, or language, or present social prospects; he was not in search of health among its hills, nor of rest from the fever and fret of our too strenuous time. His quest was unique. He sought the spirit that had created the Greek people—the spirit of their institutions, their art, their supremely artistic life. Though its body has perished, he believed that this spirit still haunted some of the sacred places where it reigned long ago. If he could not find it at Athens or Aulis, or anywhere along a shore washed by sea-waves, whose changes seem to carry all the stress of the many thoughts of the many lands that bound them, he might find it back among the roadless mountains, where the peasantry perhaps kept ancient customs and sentiments buried from the world like the palace of Agamemnon under the mound of Mycenæ. His aim was spiritual excavation—the discovery of the old Hellenic human nature under the new; or, as he calls it, a vision of Helen, that perfect blending of body and mind which made everything it did—even its own *naïve* and unconscious youthful existence—a work of art, an eternal type of beauty.

So, having remained in Athens until he had learned enough of the modern language to serve his purpose, he set out afoot and alone on his pilgrimage. With nothing but a knapsack, a drinking-cup, two maps—an ancient and a modern one—and an extra pair of shoes, for his outward equipment, he had an inner furnishing such as few other pilgrims have ever taken to that Holy Land of the Senses. He was familiar with Greek literature, not merely its syntax and prosody, but by both a philosopher's and a poet's sympathy with the very heart of its meaning. He had studied Homer and Hesiod and Pindar and the dramatists, as he had studied Shakespeare, the ethical genius of whose plays he has shown better than any other critic—indeed, with a depth of insight that amounts to discovery—in his "System of Shakespeare's Dramas." Then, besides, he had the Greek temperament—its exuberance, enthusiasm, youthfulness—by means of which he was enabled to live among the olive-growers on the slopes of Parnassus as contentedly as if native to their orchards and expecting to find his Helen in one of the brown-limbed maidens he saw gathering fruit in their shade.

Perhaps the most serious fault of the book

is that the author was not aware how such a temperament, made self-conscious by modern culture, and desiring to act out its own sportiveness as a foreign and obsolete trait, would inevitably run to excess. No mind can be *naïve* on purpose. Greek art itself died at last of its own self-consciousness. Its inspiration could not survive Socrates. Its very grace seemed awkward and out of place in Plato's Republic. Greece grew stiff and awkward when she began to think of the reason and rightness of her conduct. Her play-day of spontaneity and freedom was gone; nor can it ever be restored. No man can ever be quite a boy again and play as if pastime were the chief good of life. It was an impossible task, therefore, which Prof. Snider essayed in his effort to keep the Greek mood in his writing. His recital of every little incident which happened by the way, and which could serve no use but to sustain an appearance of uncritical spontaneity in his style, becomes prolix and wearisome before the story ends. The manner is overdone, and too plainly shows the motive of the writer. It would have been more nearly Greek if he had not tried to make it Grecian.

This fault, however, serious as it appears in giving an unpopular bulkiness to the book, and taxing unduly the reader's attention in these days of hurry when so few people read anything but pocket editions, is one which any friendly editor might have easily reduced, and should not hinder our recognition of the positive and great merits of Prof. Snider's work. It is in some sense a new and original work. He has done for the Greek consciousness what Schliemann has done for Greek ruins. He has shown us how myths grew from the scenery and the weather; how the isolation of communities fostered symmetric individuality of character; how the very greatness of their individual heroes became the curse of the people who produced them; how the artistic instinct of this people acted itself out in deeds of beauty that had only to be copied in marble and celebrated in song to become the world's ideal of form as well as fact; how the oracles arose—the source and secret of their power, and also of its decline when the individual who hitherto had interpreted for himself their equivocal utterances was taught by Socrates to listen to his own reason, alike for oracle and interpretation; and how the entire Greek culture was the realization in history of its own Homeric legend of Helen's flight and recovery. Prof. Snider says:

"Art and morality have a tendency to become mortal enemies. Can they be reconciled? That is one of the most serious questions of the human soul.

There is doubtless a limit within which they may exist in harmony; indeed, may be helpful to each other. But every person is inclined to place this limit at his own discretion, and often to place it quite out of being. Certainly the extremists on both sides are always in unappeasable conflict. Rigid Puritanism would destroy art, root and branch; it has no solution for the senses of man except the most violent repression.

"But art, on the other hand, is inclined to cultivate the sensuous nature of man and neglect the moral. Consider those old Greeks, the supreme artistic people of the world, in their chief fable. Did they not cross the sea and fight ten years in order to bring back Helen, not because she was a good woman—good women they had at home in abundance, and had left behind—but because she was the most *beautiful* woman? It is only a legend, let it be granted; therefore it is truer than history, since it reflects more truly and adequately than history the spirit of a people who created it. Then, too, what a large number of good women were sacrificed for the sake of Helen, represented in Iphigenia the innocent virgin, and Andromache the devoted wife. What is the meaning of it all?

"Man would not be man, could not exist as a living being, had he not these passions and senses. They cannot be ruled out by any ascetic view of morality. What, then, shall we do with them? They may become the sources of the purest pleasures or the scourge of the direst vices; get rid of them, we cannot. Here art steps in where the rigid moralist has failed, and says: Preserve the passions and sense, but elevate them to the beautiful. In that realm they will become sharers in what is truly divine. Helen as the runaway wife is not beautiful, nor did the old Greek think that she was; hence his tremendous effort to save her from her ugly condition. But Helen, repentant, self-accusing, longing for restoration, as she appears in the Iliad—still more, Helen restored, living in happy unity with her family in the Spartan home of Menelaus, as she appears in the Odyssey—this Helen, showing the long struggle overcome, is beautiful, though morality still shakes the head, and will not admit her to good society.

"What caused Helen to err, or what, at least, was the occasion? It was beauty in its sensuous manifestation; the blooming young wife of the Spartan king, the fairest woman in Greece, breaks the ethical injunction and abandons her husband. It is thus the eternal theme, the sensuous element of beauty, in conflict with morality. Did the old Greek banish her entirely to the world of sensuality, and thus damn her forever? No; that he could not do with his consciousness: restoration is his watchword; Helen the beautiful must be able to live in the family, though it cost ten or twenty years' war, though we have to sacrifice Iphigenia and many good women, though we immolate our greatest national hero, the youthful Achilles, and many other mighty and worthy men, in the enterprise. This return of the beautiful woman to the family, this *harmony of the sensuous and ethical nature of man*, must be accomplished; otherwise the Greek people cannot be, have no business to be. It was their problem in this world, and manfully they fought it out, producing the typical figures for all time—those heroic characters after which mankind instinctively models itself or finds itself already modelled."

I hope that "A Walk in Hellas" will soon pass through its present edition, and be published, after a careful revision by the author,

in such a manner as shall bring it widely and permanently into notice.

R. A. HOLLAND.

A MADMAN IN POLITICS.*

To one familiar with the fierce political contests of the first quarter of the present century, there is a grim humor in the announcement of a biography of John Randolph by an Adams. The "Lord of Roanoke" hated, with an intensity of hatred rarely equalled, the very name of Adams. When a boy, he had witnessed a "brother spurned by the coachman of the then Vice-President, for coming too near the arms emblazoned on the scutcheon of the vice-regal carriage." There could be no genuine American aristocracy unless by virtue of baronial possessions in Virginia. This feeling, nursed for years in that bitter soul, afterward found expression in devices to thwart the ambition, and sarcastic speeches to wound the pride, of John Quincy Adams. The latter, who was more skilful than his enemy in the use of language, spoke of Randolph as a "skunk of party slander." The temper of the Adamses is historical, but it would seem that it is being modified by judicious marriages. A story is current in a select political circle, which will help to explain this. Some years ago Charles Sumner and Charles Francis Adams met at the dinner-table of a mutual friend, then a member of Congress and a well-known business man of Massachusetts. They had not been seated long before they were engaged in the discussion of a political question. The conversation, which at first was animated, soon became so violent as to move the host to interpose in the interest of peace. Mr. Sumner withdrew from the table and the house, while Mr. Adams, with head bent, and figure indicating dejection, sat some moments in silence; then, looking at his host, said, in a tone of regret: "It is ever thus—when I should most thoroughly command my temper, I lose control; but however bad it is with me, it is better than with my father, and infinitely better than with my grandfather."

Having written the biography of the most malignant enemy that ever crossed the path of John Quincy Adams, Mr. Henry Adams should now employ his graceful and impartial pen in sketching the genius and labors of Alexander Hamilton, the man who did more than all others to cut short the political career of John Adams.

* JOHN RANDOLPH. By Henry Adams. American Statesmen Series. Boston: Houghton, Mifflin & Co.

John Randolph entered active life at the beginning of a political revolution. He embraced with ardor the nullifying doctrine of the Kentucky resolutions of 1798-9; and to the end of his days, though uncertain in his relations to party creeds and individuals, adhered to it as his political faith with perfect consistency. What was theory with Jefferson and Madison was practical politics with him. His first public appearance was as dramatic and eccentric as his subsequent career. Patrick Henry had in his last days been induced to try to stay the tide of radicalism that was sweeping over Virginia, and strengthen the government in the contest with foreign arrogance. He spoke at the March court at Charlotte, with an eloquence and a patriotic fervor worthy of his younger days. Randolph was put forward to reply to him. He is described as "a tall, slender, effeminate looking youth; light hair, combed back into a well adjusted cue—pale countenance, a beardless chin, bright, quick hazel eyes, blue frock, buff small-clothes, and fair top-boots." His audacity and invective were equal to the demands of the new party of radicalism. He carried the crowd with him. The venerable orator of the Revolution, who sat through it all, made no other reply than this: "Young man, you call me father; then, my son, I have somewhat to say unto thee [holding both his hands]—*keep justice, keep truth*, and you will live to think differently." But he did none of these things. Conservatism was foreign to such a nature. In a few weeks Henry was in his grave, and Randolph entered Congress to become the leader of the Republican majority, and the terror of both friends and opponents.

The attempt to destroy the independence of the judiciary, through the impeachment of Judge Chase, showed that Randolph placed the temporary success of party above the permanent welfare of country. The amendment to the Constitution which he proposed after his defeat, gives us the measure of the man. It may be profitable to read it in this connection:

"The judges of the Supreme Court, and of all other courts of the United States, shall be removed by the President on the joint address of both houses of Congress requesting the same, anything in the Constitution of the United States to the contrary notwithstanding."

There is not space to follow him throughout his thirty years of public service, and the reader would only weary of the record of the fruits of bitterness. He had a certain kind of eloquence suited to the hustings, and his extraordinary figure, silvery and at times shrill voice, and uncertain temper, com-

manded attention in the halls of Congress. He was courted, not through love but through fear. He had few friends in official life. He kept up a kind of intimacy with Nathaniel Macon, but that was because they were in accord on the question of States Rights. He represented Mr. Jefferson on the floor of the House for several years, then led the opposition and intrigued to prevent Mr. Madison from succeeding to the Presidency. He brought forward Monroe; but when that gentleman entered the Cabinet of the other, he had cause for discontent in that quarter, which afterward was not lessened when John Quincy Adams was found to have close official relations. Imagine the fury that possessed his soul when Adams became President, and Clay Secretary of State! During that administration he soaked his brain in liquor and raved like a maniac. When the question of sending commissioners to the Congress at Panama in 1825 was before the Senate in Executive session, the opposition, led by Martin Van Buren, sought to make public the documents in the case. In reply the President said that the documents had been communicated to the Senate in confidence, and he preferred to leave to the Senate itself the decision of a question involving a departure from usage. This provoked the hostility of Randolph. He concluded an extraordinary speech in the following words:

"Who made him [the Executive] the searcher of hearts, and gave him the right, by an innuendo black as hell, to blacken our motives? * * * Here I plant my foot; here I fling defiance right into his teeth before the American people; here I throw the gauntlet to him and the bravest of his compeers, to come forward and defend these miserable lines: 'Involving a departure, hitherto, so far as I am informed, without example, from that usage, and upon the motives for which, not being informed of them, I do not feel myself competent to decide.' Amiable modesty! I wonder we did not, all at once, fall in love with him, and agree *una voce* to publish our proceedings, except myself, for I quitted the Senate ten minutes before the vote was taken. I saw what was to follow. I knew the thing would not be done at all, or would be done unanimously. Therefore, in spite of the remonstrances of friends, I went away, not fearing that any one would doubt what my vote would have been if I had staid. After twenty-six hours' exertion, it was time to give in. I was defeated, horse, foot and dragoons—cut up, and clean broke down by the coalition of Blißl and Black George—*by the combination, unheard of till then, of the Puritan and the blackleg.*"

This is a fair specimen of Randolph's style. The result was a challenge from Clay, and a duel, the most famous of the times. Josiah Quincy was present during the delivery of this extraordinary talk, and does not seem to have been shocked by such language. He says in his "Figures of the Past":

"I was early upon the spot, and for two hours held my attention fixed by his various and fluent improvisations, his cutting irony, his terribly sincere although absolutely undeserved denunciations. His memory and imagination seemed inexhaustible. He would take a subject (almost any which happened to get in his way), turn and twist it about, display it in some fantastic light, and then, with scorn, push it aside."

Randolph joined the Jackson army, and was rewarded with the mission to Russia. Rewarded is the proper word to employ in this case, as he spent but a few weeks at his post, and, forgetting the scorn he had often meted out to others for accepting place, he drew from the treasury the sum of \$21,407. When Jackson threatened the nullifiers of South Carolina, Randolph, who had for more than a quarter of a century been the aggressive leader of the South, denounced him in terms as coarse and brutal as he had employed against Adams and Clay.

Scrutinizing the speeches of this Virginian in the stronger light of to-day, one is amazed at their lack of substance, thought, and moral force. There is evidence of misdirected talents, of cramming, of cynical wit born of a malignant spirit or of a diseased mind in a weak body, and vanity immeasurable. Of statesmanship, in the higher and proper sense, there is not a trace; of national patriotism, none at all. "When I speak of my country," said he, "I mean the Commonwealth of Virginia." Then what shall we say of the editorial judgment that classes such a narrow politician with "American Statesmen?" It is clear that a mistake has been made—such as might almost suggest a fear that those party leaders noted for eccentricity, sarcastic speech, or genius in intrigue, would hereafter take the places that rightly belong to the Franklins, the Masons, and the Amesess. But we hope for better things, and that the plan of an otherwise admirable series will not again be marred.

Mr. Adams has added little to the information to be found in Garland's Randolph, but he has made a most readable book, and one that will be useful to the student of American political history. But its proper place is not in a series of biographies of American statesmen.

WM. HENRY SMITH.

BANCROFT'S FINAL REVISION OF HIS HISTORY.*

The publication of a revised edition of Bancroft's History of the United States, putting in a compact and permanent form

* HISTORY OF THE UNITED STATES OF AMERICA, FROM THE DISCOVERY OF THE CONTINENT. By George Bancroft. The author's last revision. Vol. I. New York: D. Appleton & Co.

the mature results of its author's studies of more than half a century, is a literary event of considerable importance. The "Centennial Edition," published in 1876, was, so to speak, a partial and tentative revision, compressing the ten original volumes into six smaller and cheaper ones. A continuation of the work has since been published, bringing it down to the adoption of the Federal Constitution in 1789; and the new revision is to contain the entire work, in five volumes still, but volumes as large and handsome as the original twelve, although with a little finer print and thinner paper, and, it would appear, without the portraits of the original.

Within the field which Mr. Bancroft has worked, he has no rival except Hildreth; and even between these, any comparison is necessarily unsatisfying, by reason of the totally different theories upon which the two works are composed. For such comparison, in respect to the style and tone of the two works, as the case admits, we may refer to Mr. Poole's article upon Hildreth's history in the first number of THE DIAL. A further comparison, of some interest, may be made in respect to the scope and the proportions of the two works. Hildreth covers considerably more ground than Bancroft, coming down to the year 1820; only half, therefore, of his history is devoted to the period covered by Bancroft's twelve volumes. This does not mean that he covered in his entire work twice as much ground as the other, but only that he had a different judgment of the relative importance of different periods. He gave half his space to the history of thirty years of the republic, because from his point of view these thirty years were of equal importance with the hundred and fifty or more that preceded. Furthermore, the first eight years of these thirty—Washington's administration—receive a whole volume to themselves; so strong was Hildreth's sense of the importance of the early years of our republican government.

When we carry the comparison back into the earlier period, it is equally significant. Hildreth's first volume covers rather less ground than the first volume of this revised edition of Bancroft—two volumes, that is, of the original. Hildreth's second volume is the equivalent of four of Bancroft's; his third, of six volumes. That is, half of Bancroft's entire work is devoted to the fifteen years (1774-1789) to which Hildreth devotes only a single volume.

If it is asked which of these exhibits the best proportion, it is impossible to give any positive answer. It is a question of point of view, and of special taste and preparation. We would, indeed, regard the two books not

so much as rivals, but rather as supplementing each other. Hildreth's history of the Revolutionary period is certainly jejune and unattractive reading; on the other hand, he is even fuller than Bancroft for the seventeenth century; and when we consider the compressed style of the one and the redundancy of the other, we must think that he contains at least double the matter for this period. It would seem as if his special interest lay in the beginnings—the planting of the colonies, the inauguration of the republican government.

Our subject is not Hildreth, however, but Bancroft; yet this comparison has been introduced in order to enable us to see more distinctly the plan and the proportion of this great work—for a great work it is, in spite of all its defects. These defects were amply exhibited in the article already referred to; let us now give a little space to the more agreeable task of pointing out some of its merits.

Mr. Bancroft's style is always readable, if often too florid. And in general the most obvious, and at the same time the most fundamental remark upon his work—whether for praise or for blame—is that it is written from a literary point of view—it is a literary history, of the old-fashioned style. It is no series of annals, no mere narrative of disconnected events; the materials are selected with an eye to their capacity for being grouped and connected with artistic effect. A theory of human life and society runs through it; it is, in a sense, a prose epic. The first volume, for example, meagre in comparison with the rest, does not appear meagre to the reader, because, as a whole, it presents a connected and interesting narrative. The central idea of the work is found in the grand series of events which caused and introduced the Revolution; with this view, the planting of the colonies is only cursorily related, while the military events which followed the opening of the Revolutionary struggle, the four last decisive years, are crowded into less than half the chapters of one volume. The headings of the two parts into which the present volume is divided illustrate this point of view: "The English People Found a Nation in America," "The Colonies Obtain Geographical Unity,"—really, the essential fact in the period from 1660 to 1689.

Most certainly this is the way to construct a history which shall be, like that of Thucydides, a *κείμενον ἐκ ἀκρίβειας*; and if Mr. Bancroft has fallen short of the great historians, it is not because he worked with a plan and a motive, but because his theories were not true, or his preparation was inadequate. Probably

posterity will not acquit him of the former defect. His epic is in too heroic a strain; his hero engrosses his praise too exclusively. Perhaps there was over-haste to construct a work of literature before the preliminary work of investigation had been completed; no one can, however, accuse the historian himself of unfinished or slipshod work. And there is little doubt that when the work of investigation, which occupies the present generation almost exclusively, has been measurably accomplished, we shall see a return to the old method of histories which shall be works of art, and not merely collections of materials.

Meantime, with all its shortcomings, this history possesses the inestimable quality—the most important one in a national history—the power to inspire enthusiasm, to kindle patriotism, to excite a quick interest in the history of our country. If it runs now and then into a species of *chauvinisme*, it is free at any rate from that far worse fault, and far more common at the present day—the disposition to sneer at patriotic feeling, and to undervalue all national accomplishment.

W. F. ALLEN.

OLD WINE IN A NEW BOTTLE.*

Mr. Walker's new "Political Economy" has met with a welcome that at least proves the interest of the public in the study of which it purports to give the principles. Political Economy attracts larger classes at Harvard than any other of the elective studies. The students at Yale recently, by asking to have both sides of the Tariff question presented to them, created very much the same kind of a sensation as Oliver Twist when he asked for "more." The most brilliant lecture audiences that have lately assembled in London met to hear Mr. Arnold Toynbee, of Balliol College, Oxford, demolish Henry George's theories about land. They received with great approval the avowal of this "rising young economist," that he belonged to the school of Christian socialism that abjured the competitive formulas so long accepted as the only economic truth. Everywhere the people seem to feel the rising of a new ferment, the preliminary throes of a movement that will add another to the historic steps that have been taken in the forward march of human liberty. The coming issue is not to be debated in terms of political or religious liberty, the main fruits of which have been secured, but in

* POLITICAL ECONOMY. By Francis A. Walker, Author of "The Wage Question," "Money," "Money, Trade, and Industry," etc. (American Science Series.) New York: Henry Holt & Co.

those of industrial liberty. However modified by circumstances of time and place, the question will be in substance this: How far can those who do most of the work of the world rearrange the distribution of its results? There is this something in the air that makes people turn to the books of the wise men, who advertise themselves as having mastered the science of these economic questions.

Mr. Walker's book will be valuable to any one who wants a compendium of the "correct" doctrines of the "science" of political economy. It gives the orthodox views, modified by a literary acquaintance with the results of the studies of Cliffe Leslie, Laveleye, and the German economists, and of what may be called the "natural history" method. We say literary, because it is evident that Mr. Walker has little sympathy with any but the deductive English economists, and has had no real intellectual communion with the minds to which their method seems unreal, antiquated, metaphysical, and illogical, to an extent possible only when hypothetical doctrines are tried on living men and women.

The high attainments that have given Mr. Walker his deserved place at the head of the United States Census and the Boston Institute of Technology, fit him to do very valuable work in studying the present or the past of our society on its industrial side; but this can never be done by following in the track of those insular philosophers, who imagine that universal principles of "wealth" can be deduced by observation of the highly organized mechanism of British trade and commerce. The unreality of Mr. Walker's method, and hence of his results, infers itself from his statement that the subject of Political Economy is not welfare but Wealth. "Love in the abstract" is the subject which Sydney Smith declares he heard a Scotch lassie discoursing as she waltzed by in the arms of some young Lochinvar. This is the kind of love that exists in the economic universe of "Wealth," where planetary men move in calculable orbits, and where nights, days, eclipses, and nutations may be foretold with scientific accuracy. The elucidation of the "principles of wealth" may enable the scientist to solve with ease the lesser problem of "welfare," but its mysteries will never yield to the treatment that Mr. Walker has adopted.

Scientific accuracy and practical common-sense are not to be expected of a theory that builds on the corner-stone of the aversion of man to labor. Physiologically and socially, activity is pleasure. It is natural for man to exercise the abilities with which he has been endowed. Otherwise, his history would have been a steady drift toward the regions where

life can be supported by stretching up the hand to gather the banana, or, if that exertion is too severe, lying still until it drops into the mouth. The movement has steadily been the other way. The tropics where man can live in idleness are underpeopled.

Mr. Walker substantially adopts the theories of Malthus as to population, which he thinks have been much abused. The law that population increases to the limits of subsistence will probably be repeated, having been once enunciated, as long as the imitative faculty remains one of the principal human attributes. The population of France is relatively diminishing as its means of subsistence increase. As families grow rich, they decrease in numbers. Where nature is most lavish are the fewest men to the square mile. Facts like these never yet have restrained the orthodox economist from stating that since food increases by arithmetical progression and population by geometrical progression, population continually tends to outrun the means of subsistence. A single grain of wheat has produced in one harvest 9,000 grains. We seldom have twins, let alone triplets.

That old Ricardian humbug, the theory of rent, the intellectual product of an environment of English landlordism, and invented to prove that by a necessary law of nature all the profit of tilling the soil must go to the owner and only subsistence be left to the tenant who tills, Mr. Walker adopts in its entirety. It is a unique illustration of the lunar direction of this method, that after devoting precious pages of a highly condensed volume to a scientific demonstration of the theory, our author says: "The law is true only hypothetically, and the conditions assumed exist nowhere." The preconception that political economy is the study of Wealth, and not of welfare, leads naturally to intellectual *cul-de-sacs* like this.

This book contains a large quantity of valuable illustrative matter, gathered by wide and intelligent reading. In the chapters on Taxation, Money, Banking, Trades Unions, Coöperation, there is a great deal of news. In his admirable statement that sympathy with the laboring classes is becoming an appreciable economic force, in raising the level of wages Mr. Walker ceases to look at Wealth altogether "in the abstract," but this is an exceptional lucidity. As a rule, he writes like almost every English and American economist of the last twenty-five years, under duress of the authority of John Stuart Mill, whose father spoiled a first-rate sentimentalist to make a second-rate economist.

HENRY D. LLOYD.

THE NEGRO RACE IN AMERICA.*

The history of our nation begins with the synchronal introduction into its territory of two races as diverse and distinct in their characteristics as could possibly be with beings bearing the types of one species. The extreme opposites of color, black and white, mark this diversity to the eye at a glance. The one race comes from under the burning sun of the tropics; the other from under the fogs and clouds, the frosts and snows, of a latitude nearer the pole than the equator. The one represents the brutal coarseness and savage wildness of mankind at the lowest stage of heathen degradation; the other represents the intellectual refinement and polished manners of the highest Christian civilization. The migration of the one race is involuntary, forced by the hand of violence, which has torn it away from its native soil and associations, and thrown it upon a strange land, helpless and hopeless. That of the other is the voluntary exile of men, whose souls are too much filled with a sense of their own dignity, and with ideas of right and liberty, to submit to a tyranny over mind and conscience, which, though ready to defy, they cannot break; who have a purpose and a hope in the new world to set up a new order of things favorable to the free development of man's noblest qualities by prevalent truth, righteousness, and freedom. Yet, in strange inconsistency with this high aim, the connection of the two races begins in the abnormal and iniquitous relation of chattel slavery—the black man made a bond-slave, a thing bought and sold, owned and tasked, by a white master.

Through the unfolding history of our country for more than two and a half centuries, these elements of population, notwithstanding their diversity, have been intertwined more and more closely as a thread of destiny spun by the fates. The two strands of that thread cannot now be separated. Each is an abiding force for determining the future of our republic. The whole world is concerned in the issue of the social problem involved. The complications of that problem will task to the utmost the wisdom of statesmen, of philanthropists, of Christians. For social science, if we have anything worthy to be so called, is based on the truths Christ taught, inspiring love between man and man, and embodied in just and equal laws for society.

We welcome, as bringing timely and val-

uable light for the study of this problem, the work of Mr. Williams. Its two ponderous volumes are the fruit of long and careful study, and present in fulness, and, we believe, with accuracy, the important facts on the subject. Its author himself belongs to the colored race, although, as his portrait seems to indicate, not quite a full-blooded African. As the title-page informs us, he was the first of his race to become a member of the Ohio legislature, and his record as a soldier and as a lawyer won for him the office of Judge Advocate of the Grand Army of the Republic of Ohio. The facts have been gathered by diligent research from all available sources and form a compend of information of highest authority respecting the negro race. The matter is grouped in nine parts, headed respectively: "Preliminary Considerations," "Slavery in the Colonies," "The Negro during the Revolution," "Negroes in the Army and Navy during the Conservative Era," "Anti-Slavery Agitation," "The Period of Preparation," "The Negro in the War for the Union," "The first Decade of Freedom," "The Decline of Negro Governments." The first three parts, distributed into thirty-one chapters, occupy the first volume and cover the period from 1619 to 1800. The second volume embraces the remaining six parts, distributed into twenty-nine chapters, and brings the history down to the year 1880. A copious index attached to each volume makes reference to the manifold topics touched upon easy. Nice criticism may find faults here and there in the author's style; but in general, for its grammar, rhetoric, and logic, the work will well stand a comparison with books of history from the pens of white men. The writer has certainly succeeded to a remarkable degree in giving interest, clearness and force to his presentation of the subjects treated. The fruit of his labor is a fresh and striking illustration of the capability of men of this oppressed race for literary work of a high order. The historian appears, indeed, as a champion for the rights and dignity of his people, and hence his testimony is not always unbiassed. Some, no doubt, will object to his inferences and dissent from his views. But hitherto almost all that has been written concerning that people is stamped with the prejudices of the dominant white race, and there is need that one should speak plainly and strongly for the other side. The history which contributes most to a correct knowledge of truth is not that which, in scrupulous care for candor and impartiality, grinds off the sharpness of all salient points and so robs facts of their chief interest and meaning, but that in which facts are made to glow from a

* HISTORY OF THE NEGRO RACE IN AMERICA, FROM 1619 TO 1880. Together with a Preliminary Consideration of the Unity of the Human Family, an Historical Sketch of Africa, and an Account of the Negro Governments of Sierra Leone and Liberia. By George W. Williams. In two volumes. New York: G. P. Putnam's Sons.

living soul guiding the recorder's pen. The author's earnest advocacy of a cause which has been so long ignored or belied, is conducted with a temperate, fair-minded spirit, hardly to be looked for and much to be commended. The work is meant for colored men and for white men, and is worthy of attentive reading by both classes. We anticipate that it will be extensively read, and that to many of the negro race it will bring inspiration to hope and well directed endeavor for their own elevation and advancement; while, on the other side, it will correct false views, remove obstacles, and prompt wise measures for developing manhood and maturing the essential qualities of good citizenship in the millions of a race, too long despised and down-trodden.

Through its influence on both races, this work of a negro is a contribution to social science of great practical value. Its bearing on that "greatest question of the day, the future of the African in the United States," is direct and potent. Space will not admit of any extended discussion of that question here. Yet the appearance, almost simultaneously with the publication of the book under notice, of an article on this question in the "Popular Science Monthly," prompts a few thoughts which may be fitly expressed in connection with our notice of the book before us. The article referred to is entitled "The African in the United States." It is based upon data drawn from the census returns, the accuracy of which, though they seem exaggerated, we will not question. From the data, two factors in the argument are propounded. "1. That the black population is gaining on the whites. 2. That the former is and must continue to be a distinct and alien people." Two inferences follow—the first of a social character: "The status of the black population, as a distinct and alien race, condemns the race to remain, *in perpetuum*, the laboring class." The second is of a political character: "We take it for a certainty that a distinct and alien race like the blacks will always in the main vote together." These are magnified into "gigantic evils looming up," and then the article concludes with propounding as the only remedy "*colonization*."

Admitting the truth of the first factor (though it may well be doubted whether, under the changed condition of the black race, the ratio of increase will remain the same), we make issue against the second as a pure assumption. We may oppose to it the whole history of the negro race in America as presented in the work above noticed. Though, as we have said, the two races were as diverse in their origin and condition as could be, and though the first relation established between

them—that of bond slaves to a lordly master—continued for two hundred and fifty years, almost to the present time, laying arbitrary and violent restrictions on the negro's advancement, yet he has steadily unfolded all traits of our common humanity and demonstrated his participation in the one blood of which God hath made all nations of men. He has made his own the white man's language, the white man's civilization, the white man's religion. His color has been no bar to the blending of the white man's blood with his, though the ban of illegitimacy and of slavery has been fastened on the fruit of such union. In spite of rigid laws forbidding his education, the genius of our common humanity has appeared in his intellectual achievements, in science, in art, in literature, in eloquence, in executive power. His condition as a slave has subjected him to influences destructive to all virtue; yet the moral sense in the negro has shone forth in instances of truth and fidelity, temperance and purity, unsurpassed among any peoples of the earth. If it be said that these statements are true in exceptional cases only, it is enough to reply that with the heel of the dominant race on the neck of the subject race to repress all free development, the latent capacity could break the bonds in but few cases. The number and character of these exceptions are sufficient to refute the idea of any inherent race distinction which condemns the negro forever to a servile condition as "*the laboring class*." No more can the black population of our country to-day be fitly termed an "*alien race*." They are all natives of the land they live in. Most of them have an American-born ancestry which runs back through many generations. Not a few are kindred by blood with the earliest and most distinguished families of native whites. The history before us shows the negro, from the beginning, identified with the development of the material resources of the country. He had a place and a not ignoble part in the struggle of the nation for its independence. He has been ever true and loyal to the constitution and government of the land. The issue of the war for the preservation of our union was determined in great measure by the influence, direct and indirect, of this negro race. Its identification with the history of the country and with the unfolding life of the nation is an incontrovertible fact. It is not an *alien race*.

Human history is a trustworthy interpreter of the thoughts and purposes of God. In the light of this history, it is manifest that God had a purpose for good to both races in their introduction simultaneously to the soil of this

new world, though men did not mean it so, when in their selfish greed they brought in the negro and sold him for a slave to his white brother. The negro to-day may say to us, in the words of Joseph of old to his brothers, "Now it was not you that sent me hither, but God." We cannot yet read all that was included in the divine purpose; but we can plainly read that he is here, in God's plan, to stay. And who shall dare to say that he has not earned a right to an abiding home and to honorable citizenship among us? Is he not still needed in this land? Can the race as a whole be now removed from our midst? No doubt the African in the United States is destined to bear an important part in the unfolding of the future of the dark continent; but all signs show that it is to be through his advancement here, rather than by his transportation there. To this country he clings with a love of native-land as instinctive and strong as that which swells the heart of the white man.

But the whole strength of the argument of the magazine article lies in the assumption that there is an unconquerable *prejudice* between the two races which forever forbids their peaceful coalescence on the same soil. That prejudice is the offspring of the abnormal and unjust institution of slavery. It comes not from an inherent distinction of the races, but from the factitious distinction of master and servant. It is the prejudice which for several generations hindered the coalescence of Norman and Saxon in England. It is the prejudice which, springing from the artificial distinction of a landed aristocracy, more than anything else hinders a peaceful and happy adjustment of relations between England and Ireland. It is a prejudice generated in the selfish heart of man whenever and wherever society is organized for the maintenance of class distinctions and not for the general development of free and noble manhood in all. It is a prejudice which is overcome by the free adoption and application of the golden rule of Christ. "The advancement of the blacks is a menace to the whites," only on the supposition that this prejudice is to be maintained at all hazards.

We may not blink the dangers which threaten the peace and prosperity of our republic, if the mutual relation of the two races be not rightly and wisely adjusted. But the relief from these dangers is to come not from the expatriation of the blacks by colonization or any harsher measures, but from developing in them the best qualities of manhood by processes of intellectual, moral and religious education and by giving them a fair chance. The way is all prepared for this. The whole

nation may well join in this work through government appropriations. And the call comes loud and strong for the Christian church to put forth her best energies in this important field of Christ's redeeming work. Time is an important factor in this movement, and patience must be joined with faith and love in carrying it forward. With these, the end is sure. For as Mr. Williams says in closing his work, "Race prejudice is bound to give way before the potent influence of character, education and wealth, and these are necessary to the growth of the race." "In the interpretation of history the plans of God must be discerned. 'For a thousand years in thy sight are but as yesterday when it is passed and as a watch in the night.'"

A. L. CHAPIN.

BRIEFS ON NEW BOOKS.

THE fourth volume of J. A. Froude's "Short Studies on Great Subjects" (Charles Scribner's Sons) is the final one of the series, as we are told in the brief but significant preface. The essays embraced in the entire collection have been written at intervals during the last thirty years, and though not all discussing great subjects, they exhibit a unity of purpose, and contain the author's reflections "on the problems with which the present generation has been perplexed." With a tinge of melancholy, he remarks: "We are embarked on a current which bears us forward independent of our own wills, and indifferent whether we submit or resist; but each of us is sailing in a boat of his own, which, as he is hurried on, he can guide or leave to drift. The observations and experiences of a single voyager who is drawing near the end of his own journey may have an interest for others who are floating down the same river, and are alike unable to conjecture whither they are bound." Of the half-dozen papers completing the series, the one treating of the "Oxford Counter-Revolution" has a special interest from its biographical character. The elder brother of Mr. Froude was one of the most active of the little party of reformers, who, sixty years ago, at Oxford, started the movement which was to exert so profound and lasting an influence upon religious thought in England. He died before the work had progressed much beyond its inception, but he had impressed James Anthony, then a boy of eighteen, so strongly in favor of the cause that the latter was for some time regarded as his successor in the revival. The younger brother went into residence at Oxford during the heat of the excitement, and has much to relate from personal recollection of the history of the movement, and of two of the chief powers controlling it—Keble and John Henry Newman. His sketch of the latter is delicately and finely drawn, doing justice to a man of great genius, and ardor and purity of character, whom the writer declares to be one of the two most remarkable men he has ever met—the other, we infer, being Thomas Carlyle. It is curious to

learn in the development of the essay how concurring circumstances and researches diverted Mr. Froude from the course into which Mr. Newman was leading him, and how the very studies he undertook to confirm his faith in Anglo-Catholicism were the means of unsettling it. The paper is a clear, candid, unreserved statement of the affair, and as a literary production it is a striking contrast to the recent "Reminiscences of the Oxford Movement," by Mr. Mozley. The essay on "The Life and Times of Thomas Becket"—the first and most extended in the volume—is marked by the splendid qualities which have given Mr. Froude fame as a historian. Though the subject may be unattractive of itself, in the writer's hands it becomes irresistibly fascinating. It ceases to be a discourse, and is converted into a panorama of vivid, uninterrupted scenes and portraiture. The times of Becket and Henry II. are taken out of the past and brought into the present; they are no longer remote and indifferent, but as near, as living and as affecting as the incidents of to-day. The other historical papers in the volume deal with "Origen and Celsus;" "A Cagliostro of the Second Century," who is Alexander of Abonotithus; and "Cheneys and the House of Russell." The closing piece, "A Siding at a Railway Station," is a very effective bit of fiction. Under the veil of an allegory or a dream, it brings to bear the scrutiny of a supernatural judgment upon the life-works of a company of travellers on a railway train. The analysis of human deeds and their motives and values is searching and suggestive.

IN Mr. Swinburne's latest volume, "Tristram of Lyonesse, and Other Poems," we find more strongly exhibited than in any of his former productions his dependence upon old English legends and Greek poetry—the proud memories of his nation in its youth, and the fresh impulses of humanity in its cradle—as the twin fountains of his inspiration. A sense of the deep and intimate relation between Greek and English culture breathes through the "Ode to Athens," a poem which unites the greatness and purity of classic style with all the minute beauties of modern emotional life. The use of the old Pindarian divisions into strophe, antistrophe, and epode, is very effective, while the clearness of thought permits the reader fully to enjoy the charm and novelty of the expression. While thus paying his tribute to ancient literature, the poet shows his love for the legends of the Anglo-Saxon race in his remarkable treatment of the old story of Tristram and Iseult, which is not only one of the most carefully studied and perfect of Mr. Swinburne's productions, but which will undoubtedly maintain a high standard in English poetry. Its excellence is chiefly due to two qualities: the clear and dignified treatment of its epic part, and the rich and unbounded flow of imagination in its lyric parts. Through it all we meet the characteristic of true genius: confidence in its own strength. Whether he describes the glowing scenes of love, the fierce fight of rivals, and the vindictive jealousy of the deserted wife, or pictures the glory of sunrise, the

loneliness of the mountains, or the majestic sea rolling over the dead lovers,—everywhere he gives freely, without fear of exhaustion, with no miserly economy of his rich gifts. It is perhaps unjust to mention specially any part of a work of which the perfection is due so largely to its evenness; yet it is well worth the while of anyone who, disappointed in former works of Mr. Swinburne, might feel inclined to leave this volume untouched, to read the introductory lines on Love, with the corresponding lines on Fate (pp. 149 and 150). The volume contains, beside a few minor poems and sonnets, some beautiful tributes to children, and the charming "Adieux to Marie Stuart," in which the poet takes leave of this heroine of his youth in verses as graceful, capricious, and captivating as the "Queen of Scots" herself.

It would not be easy to find an equal number of pages so packed with thought as the second series of W. M. Hunt's "Talks on Art," compiled by Helen M. Knowlton, and published by Houghton, Mifflin & Co. It is a collection of rare and original utterances, which impress the mind by their sharp, startling, uncompromising assertions of truth and opinion. Though we may resist the force of some of the declarations and question the accuracy of others, still their native energy and novel form produce a stirring effect. Mr. Hunt was a many-sided genius: a painter, a philosopher, and a trenchant speaker and writer. He expressed his thoughts in epigrams, which were as keen as Damascus blades, and as sturdy as the blows of a sledge-hammer. Although art was the theme to which he held, many of his comments upon it were so wide-reaching as to touch every vocation and apply to all manner of life. "Genius is love. * * * Art is all that remains. The fellows who are only filling their pockets with dollars, what are they going to leave? * * * If people would only sing the little note which they are intended to sing! * * * A great deal has got to be done materially in order to render things æsthetically. * * * I own all the greatness in Europe. I remember the best pictures. They are mine; but I'm willing those old kings should take care of them. * * * So they objected to your painting on Sunday? You might have told them that your work is one sort of prayer. It's good for nothing if it isn't. * * * Michel Angelo was second only to the Almighty. * * * The fellows who have succeeded have sweated more than others. It's a case of open pores. * * * It's the things which bore you that kill you, not the fatiguing things. * * * You keep young as long as you keep giving out." In sentences like these, and a host of others of the same character, Mr. Hunt has shown a singular power of terse and piquant expression. In the shape in which the publishers have brought out the "Talks on Art," they have strained oddity to the point of awkwardness. By printing the pages crosswise, the book is made as inconvenient to manage as it well could be. Books serving merely as ornaments may be presented in strange and grotesque forms; but books fit for the highest uses are too sacred to be the sport of experimental whims.

ANOTHER volume is added to the historical library which Professor George Rawlinson has created out of his researches among the relics of the earliest civilized nations. It originated in a series of lectures delivered in the University of Oxford on "The Religions of the Ancient World," including Egypt, Assyria and Babylonia, Persia, India, Phœnicia, Etruria, Greece, and Rome. The author has not attempted to build up a science of religion, believing that the accumulation of knowledge on the subject is not yet sufficient for such a purpose, but has contributed what facts he has gleaned to the general sum, hinting that if circumstances favor he may hereafter expand and mould them over into a more comprehensive form. His exposition of the ancient religions is clear and concise, and at the close he deducts the negative conclusions that they cannot be traced back to any one fundamental conception, innate idea, or common experience; that the religion of the Hebrews was not derived from any of them; that the sacred books of the Hebrews bear very little comparison with any of their sacred writings; and finally that there has not been a natural evolution of religion, proceeding, as is the theory of Comte, from fetishism to polytheism, thence to monotheism, and lastly to positivism. It is the opinion of Professor Rawlinson that a primitive religion was "communicated to men from without," and that the principles of monotheism and expiatory sacrifices included in it were afterward obscured or entirely extinguished. However the reader may differ from these conclusions, he will not question the value of the historical matter which the author has brought together for the use of students interested in his line of research. (Charles Scribner's Sons.)

If the question asked by a reviewer of "A Modern Instance" — "Are our women too dull of perception to choose the right man for a husband?" — had been put to Mr. Bjørnstjerne Bjørnson regarding Norwegian women, he would undoubtedly have answered: "Read my *Magnhild*" — a response which might be equivalent to "I fear so." Those who have made the acquaintance of Mr. Bjørnson as an idealistic story-teller through his peasant idyls, and have come to look upon his works as safe and conservative reading, may feel some twinges of horror at the discovery that in "*Magnhild*," the concluding volume of Prof. Anderson's translations, just published by Houghton, Mifflin & Co., the gifted Norwegian author stands side by side with the advocates of modern ideas regarding the position of woman in society. The explanation is doubtless to be found in the fact that the first of Bjørnson's novels were productions of his youth, while his last is a fruit of ripened manhood, which seeks to grapple with the practical problems of human life. It is to be regretted that the author of "*Magnhild*" has written a sketch rather than a novel. He has contented himself too much with drawing outlines, instead of finishing the details; he has been too strongly captivated by the sentiments which he has sought to express, and too much influenced, perhaps, by the force of his

convictions, to give due attention to the delineation and perfection of his work. "*Magnhild*" will therefore always be weak from a purely artistic standpoint, but strong in the sincerity and breadth with which it treats a pressing question of the time. American readers will find a special interest in Rønnaug, the Norwegian girl, who in this country attains to education, wealth, and social position — a picture from real life.

LUCAS MALET's "*Mrs. Lorimer, a Sketch in Black and White*" (D. Appleton & Co.) is a reprint of an English novel of medium quality. The mould and action of the heroine hint at the possession of unusual traits of character, but they are not developed beyond mere possibilities. After passing through the experience of a wife and widow, she remains an immature woman, craving a career and a happiness denied her, but uncertain where to look for them, and dissatisfied with every successive opportunity offered her. A weak ending of her perplexities is effected by her death at twenty-six. A more consistent though less interesting sketch is that of her aunt, Mrs. Mainwaring; while a really prepossessing personage is revealed in the single-hearted and unselfish rector of Claybrook, who stands to her in a relation only less than parental. The men who approached Mrs. Lorimer with the aspirations of lovers were severally unworthy of her; and it was better that she should mate with death than with any of them.

THE lady members of the families of army officers are rather harshly dealt with in the story of "*The Colonel's Daughter*," by Capt. Charles King, U.S.A., published by J. B. Lippincott & Co. Though these ladies be given to gossip and scandal of a malicious nature, and prone to the pettiest foibles of their sex, it is hardly gallant in the Captain to cut and thrust at them so unmercifully. Besides, he has taken them at an unfair advantage. It will be quite impossible for them to adopt any adequate defence against charges and insinuations subtly woven into the fabric of a novel. Yet his attack will in some measure recoil upon himself, for it carries a suspicion that he may have caught a tartar for a wife, or been jilted by some fair one in army circles. As a picture of life in camp, his narrative appears to be true to fact. It is plain in style, a little tedious at times, but on the whole readable.

THE tiresome harping on a single string is forgotten as we turn over the leaves of "*The Lowell Birthday Book*" (Houghton, Mifflin & Co.). The volume vindicates its right to existence by the superb quality of the extracts from Lowell's prose and poetical writings which fill its left-hand pages. It is doubtful if there is another American author from whom such a collection of exquisite sentiments couched in exquisite language could be taken. The passages in prose are no less poetical in conception, and scarcely less so in expression, than those which are cast in verse. Even to the owners of the complete works of Lowell we can commend this choice selection.

LITERARY NOTES AND NEWS.

FOWLER & WELLS publish "A New Theory of the Origin of Species," by Benj. G. Ferris.

A GLASGOW publisher announces a British edition of Walt Whitman's new prose volume, "Specimen Days and Collects."

MR. E. C. STEDMAN is to write an introduction for the edition of Poe's "Raven," illustrated by Gustave Doré, which Harper & Bros. have in press.

GEORGE EBERS's latest romance, "A Word, Only a Word," translated from the German by Mary J. Safford, is published by W. S. Gottsberger.

A NEW SERIAL, "A Castle in Spain," by an American author whose name is not given, will be begun in the May number of "Harper's Monthly."

WILLIAM BLACK'S "Shandon Bells," and "Tim and Tip, or the Adventures of a Boy and a Dog," by James Otis, are just issued by Harper & Brothers.

JULIAN HAWTHORNE's new novel, "Dust," a story of English society in the early part of the present century, is published by Fords, Howard & Hulbert.

"SCIENCE," the new weekly journal, of Cambridge, Mass., is creditable in matter and make up, and deserving of the active support of scientific readers. It is published by Moses King, at five dollars a year.

ROBERTS BROS. announce Freeman's "Gatherings from an Artist's Portfolio in Rome," "Christian History in its Three Great Periods—Second Period," covering the Middle Ages; and a new novel in the "No Name" series, entitled "A Daughter of the Philistines."

H. A. SUMNER & Co., Chicago, have initiated a new series of novels styled "The Acorn Series," the first volume of which is entitled "The Red Acorn," and is written by Mr. John McElroy. The "Acorn" novels are to be 12mos., at one dollar each.

JOHN E. POTTER & Co. have nearly ready Vol. II of Prof. James Baldwin's "English Literature" (Prose); also a new edition of Prof. Harrison's "French Syntax," enlarged and improved by the addition of copious and well-selected exercises, etc.

JAMES MONROE is the subject of the latest volume in the "American Statesmen Series" (Houghton, Mifflin & Co.), President Gilman, of the Johns Hopkins University, being the biographer. Daniel Webster will be the subject of the next volume, and Henry Cabot Lodge the writer.

MR. SERJEANT BALLANTINE's "Experiences of a Barrister's Life," which was noticed in THE DIAL for June, 1882, appears in an American edition, with a new author's preface, from the press of J. B. Lippincott & Co. "The Belle o' Becket's Lane," an American novel, by John Beatty, is published by the same firm.

A NEW EDITION of Bartlett's "Familiar Quotations" (Little, Brown & Co.) reminds all literary workers of their obligations to this unapproachable work. In its previous form it was found indispensable by all who had occasion to use it; while the new edition has so many valuable improvements that it will in many cases replace the older editions.

A MONTHLY JOURNAL of a high grade, for printers and those connected with printing interests, is announced for publication in Chicago, by Mr. H. R. Boss, well known as possessing special qualifications for such a work. It will be called "The Printer," and the first number is to appear in April.

THE students of the School of Drawing and Painting connected with the Boston Museum of Fine Arts, send out a handsome illustrated quarto, called "The Art Student," which has the interesting feature of representing the actual work, artistic and literary, of the students themselves. It is published twice a year, at fifty cents a number, and may be had by addressing the institution above named.

THE "Publishers' Circular," of London, notes the increase of cheap reprints of popular American novels. David Douglas, the Edinburgh publisher of W. D. Howells's works in shilling volumes, will bring out the works of other popular American authors in the same form. Already on the list are Mr. Stockton's "Rudder Grange," Mr. Burroughs's "Winter Sunshine," and Mr. Cable's "Old Creole Days."

THE correspondence of Carlyle and Emerson—1834 to 1873—in two volumes, edited by Charles Eliot Norton; Mr. James's new volume, containing "The Siege of London," "The Pension Beaurepas," and "The Point of View;" Edward King's new novel, "The Gentle Savage," and the works of James A. Garfield, in two volumes, edited by President Hinsdale, with two new portraits, are the latest publications of J. R. Osgood & Co.

HOUGHTON, MIFFLIN & Co.'s new edition of Hawthorne is all that could be desired in a popular standard edition. The print is black and perfect, paper and binding are a pleasure to the eye, and the total effect is very satisfactory. Each volume has an etched frontispiece, and an exquisite title-page vignette, and each is prefaced with an Introductory Note by Mr. G. P. Lathrop, giving many interesting particulars of the history of the different works.

MACMILLAN & Co. have issued "The Iliad of Homer Done into English Prose," by Andrew Lang, Walter Leaf, and Ernest Myers. Each translator has been intrusted with a certain portion of the work, and each is responsible only for his own portion, though the revision has been made by all in concert. The same firm publish Sir James F. Stephens' new book, "A History and General View of the Criminal Law of England," in three volumes.

MR. THOMAS S. PERRY, one of the most forcible and intelligent of American critical writers, has prepared a work on "English Literature in the Eighteenth Century," which is just published by Harper & Brothers. The firm has also issued, in two volumes, Mr. George Augustus Smicox's "History of Latin Literature, from Ennius to Boethius," a work similar in plan to Mahaffy's "History of Greek Literature," recently issued by this house. Mr. Smicox's aim has been, as defined by himself, "to do something toward making Latin literature intelligible and interesting as a whole to the cultivated laity who might like to realize its literary worth, whether they read Latin or no."

CASSELL, PETTER, GALPIN & Co. publish "The Story of English Literature," by Anna Buckland. The work does not aim to be a critical exposition so much as a descriptive guide to a knowledge of the great English authors from Chaucer to Wordsworth. The same house issues "Oliver Cromwell: the Man and his Mission," by J. Allanson Picton, with steel portrait of Cromwell; and an "Intermediate Text-Book of Physical Science," by F. H. Bowman, D.S., F.R.A.S., F.L.S.,—a remarkably compact and clearly-arranged little volume, containing, with broad elementary principles, many of the latest results of scientific research.

THE CENTURY COMPANY offers to the American market an imprint edition of "The Imperial Dictionary of the English Language," which is a new edition, revised and augmented, in four volumes, of Ogilvie's Dictionary, the commonly accepted standard in Great Britain. The introduction of the work in this country appears to be preliminary to an American revision of the work, under the editorial charge of Prof. W. D. Whitney, of Yale College, with a corps of assistants, which will make of it "in many respects an original work." Several years will be required for this revision, and the work will then be issued as "The Century Dictionary."

HENRY HOLT & Co's new books include Bernhard Ten Brink's "Early English Literature" (to Wycliff), translated from the German, by Prof. H. M. Kennedy; a new selection from the poems of E. W. Gosse, "On Viol and Flute," and a similar selection from Robert Browning, "Lyrical and Dramatic Poems," both volumes in the elegant form of Mr. Dobson's "Vignettes in Rhyme," issued by the same house. "Geraldine Hawthorne," by Beatrice May Butt, is the latest addition to the "Leisure Hour" series. "Evolution and Christianity," by J. F. Yorke, issued by the same house, is an attempt to account for the existence of Christian morality as a growth rather than a revelation.

G. P. PUTNAM'S SONS announce Mr. Smalley's "History of the Northern Pacific Railroad" from 1834 to 1883, descriptive of the country as well, and containing illustrations and maps; "Authors and Publishers," a manual of suggestions for beginners in literature; a new "History of the Thirty Years' War," translated from the German of Prof. Anton Gindely; "Italian Rambles," by James Jackson Jarves; "Prose Masterpieces from Modern Essayists," President Barnard's "Perpetual Calendar," "A Mingled Yarn," a series of sketches by Henry Edwards; "Insanity: Its Causes and Prevention," by Dr. H. P. Stearns, medical superintendent of the Hartford Retreat for the Insane; "Destiny, and Other Poems," by M. J. Serrano; "Songs of Toil and Triumph," by J. L. McCreery; "The White Nun, and Other Poems," by Agnes L. Carter; "The Possibility of Not Dying; A Speculation," by Hyland C. Kirk, and several other works.

D. APPLETON & Co. have about ready the long-expected Biography of William Cullen Bryant, by Parke Godwin, in two volumes, with extracts from Bryant's private correspondence, and two portraits on steel, one representing him at the age of thirty,

and one in his last years. These volumes will be followed by others, uniform in style, containing Bryant's poetical works in two volumes, orations and addresses in one volume, and sketches of travel in one volume. The same firm announces a new "History of the People of the United States, from the Revolution to the Civil War," by John Bach McMaster, to be completed in five volumes, of which the first is now ready. Two new volumes appear in the "International Scientific Series"—"The Science of Politics," by Sheldon Amos, and "Animal Intelligence," by George J. Romanes; and two additions to the Parchment Series—"Select Letters of Percy Bysshe Shelley," and Keble's "The Christian Year." Henry J. Nicoll's "Landmarks of English Literature," a treatise on "The Use of the Voice in Reading and Speaking," by the Rev. Francis T. Russell, "Mrs. Lorimer, a Sketch in Black and White," by Lucas Malet, and "Homespun Stories," by Ascott R. Hope, are among the recent important issues of the Appletons.

ONE of the most interesting of the announcements of new books is Bosworth Smith's "Life of Lord Lawrence," which Scribner's Sons publish, in two volumes, with portrait and maps. The remarkable career of Lord Lawrence, and especially his prominent connection, as lieutenant governor, with the great Indian Mutiny of 1857, afford material for a thrilling narrative. Scarcely less in interest is "Ice Pack and Tundra," in which Mr. W. H. Gilder narrates the history of the "Rodgers" expedition in search of the "Jeannette." Dr. Bradley's "Recollections of Dean Stanley" give many interesting personal details, derived from an intimate association of over forty years. The three volumes on "The Navy in the Civil War," supplementing the popular "Campaigns" series, will comprise "The Blockade and the Cruisers," by Prof. J. Russell Soley, of the Naval Academy at Annapolis, a volume on the operations on the Atlantic coast, by Rear Admiral Daniel Amman, U.S.N.; and "The Gulf and the Inland Waters," by Commander A. T. Mahan. Other recent publications of this firm are "On the Desert, with a Brief Review of Recent Events in Egypt," by Dr. Henry M. Field; "An Honorable Surrender," a novel, by Mary Adams; "Ice Cream and Cakes," a new collection of recipes for cooking; Newman Smyth's translation of Dörner "On the Future State," with Introduction and Notes; and a new edition of Affleck's translation of Janet's "Final Causes."

HARPER & BROTHERS have just issued new and improved editions of two important standard works, Liddell & Scott's "Greek-English Lexicon" and Haydn's "Dictionary of Dates." The former has now reached its seventh edition, and appears thoroughly revised, with many of the articles entirely re-written, and large additions made; yet, by compression and a slight enlargement of the page, the bulk of the volume is reduced by ninety pages. It has a new "Alphabetical Catalogue of Authors Quoted" and other valuable features which add greatly to the completeness of the work. Its successive revisions have been made by the best English and American scholars, and doubtless justify

the hope of the compilers that a final revision has been reached. The "Dictionary of Dates," which was originally published in 1841, has passed through seventeen editions in England, and the additions and improvements which have been made in the work in the course of successive revisions have largely modified its character. It is now a dictionary of universal information relating to all ages and nations; a great compendium of facts connected with all branches of history, political geography, science, art, literature, law, religion, politics, industry—indeed, almost every subject which engages the interest of intelligent persons. The work has been carefully revised for American use by Mr. George Cary Eggleston, whose labors have done much to add to its serviceableness to American readers.

BOOKS OF THE MONTH.

[The following list includes all New Books, American and English, received during the month of February by Messrs. JANSSEN, McCLURG & Co., Chicago.]

HISTORY AND BIOGRAPHY.

History of the Negro Race in America from 1619 to 1880. By G. W. Williams. 2 vols., 8vo. \$7.00.
"A valuable contribution to our historical literature."—*Boston Advertiser*.

Dante Gabriel Rossetti. A Record and a Study. By W. Sharp. London. \$1.00.

Oliver Cromwell. The Man and His Mission. By J. A. Pictou. 8vo, pp. 516. *Portrait*. \$2.50.
"A popular biography of Oliver Cromwell which will be welcomed by those who are unable to pursue the stirring history of his life and times in the elaborate volumes to which the student is at present referred."—*Publishers' Advs.*

Raphael. His Life and Works. With Particular Reference to Recently-Discovered Records, and an Exhaustive Study of Extant Drawings and Pictures. By J. A. Crowe and G. B. Cavalcaselle. 8vo, vol. 1, pp. 384. London. Net, \$3.25.

James Monroe. In His Relations to the Public Service, 1776-1826. By D. C. Gilman. "American Statesmen." Pp. 287. \$1.25.

"An impartial study of a statesman. *** A picturesque narrative of fifty years of the public life of a public man."—*N. Y. Herald*.

Leading Men of Japan, with an Historical Summary of the Empire. By Charles Lanman. Pp. 421. \$2.00.

Some Experiences of a Barrister's Life. By Mr. Serjeant Ballantine. New and revised edition, and a new preface written by the author in America. Pp. 532. \$1.50.

Henri Dominique Lacordaire. A Biographical Sketch. By H. L. S. Lear. Pp. 336. London. \$2.25.

The Life of Rev. James L. Breck, D.D. Chiefly from letters written by himself. Compiled by Charles Breck, D.D. Pp. 557. \$2.00.

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